

1915  
Feb. 16  
NeAnM

**Ancient and Modern Prints  
Etchings, Engravings, New York Views  
Sporting and Naval Prints**

INCLUDING A SELECTION FROM THE PRINTS OF

**Frank V. Moale**  
OF BALTIMORE

**A Collection of Prints, Objects of Art and  
Early Belgian Views**

TO BE SOLD FOR THE BENEFIT OF THE  
RED CROSS COMMITTEE AND THE MUSEUM OF FRENCH ART



**The Anderson Galleries  
Madison Avenue at Fortieth Street  
New York**





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Ancient and Modern Prints  
Etchings, Engravings, New York Views  
Sporting and Naval Prints

INCLUDING A SELECTION FROM THE PRINTS OF

**Frank V. Moale**

OF BALTIMORE

—  
ALSO

A COLLECTION OF  
PRINTS, PAINTINGS, BOOKS, OBJECTS OF ART  
AND A NEW PIANOLA PIANO

CONTRIBUTED BY ARTISTS AND OTHERS

TO BE SOLD ON THE THIRD EVENING

FOR THE BENEFIT OF THE

**Red Cross Committee**

WITH A COLLECTION OF EARLY BELGIAN VIEWS

TO BE SOLD UNDER THE AUSPICES OF THE

**Museum of French Art**

FOR THE RELIEF OF

WOMEN AND CHILDREN OF FRANCE AND BELGIUM

—  
TO BE SOLD

L. 74847

TUESDAY, WEDNESDAY, AND THURSDAY EVENINGS  
FEBRUARY 16, 17, AND 18, 1915

ON PUBLIC EXHIBITION FROM SATURDAY, FEBRUARY 6TH

AT

**The Anderson Galleries**

**Metropolitan Art Association**

MADISON AVENUE AT FORTIETH STREET  
NEW YORK

## Conditions of Sale.

1. All bids to be **per Lot** as numbered in the Catalogue.
2. The highest bidder to be the buyer; in all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He also reserves the right to reject any fractional or nominal bid which in his judgment may delay or injuriously affect the sale.
3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be immediately resold.
4. The lots to be taken away at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be absolutely paid on or before delivery, in default of which the Metropolitan Art Association will not be responsible if the lot or lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser, and subject to storage charges.
5. To prevent inaccuracy in delivery, and inconvenience in the settlement of purchases, no lot will be delivered during the sale.
6. All lots will be exposed for public exhibition in The Anderson Galleries before the date of sale, for examination by intending purchasers, and the Metropolitan Art Association will not be responsible for the correctness of the description, authenticity, genuineness, or for any defect or fault in or concerning any lot, and makes no warranty whatever, but will sell each lot exactly as it is, **without recourse**. But upon receiving before the date of sale expert opinion in writing that any lot is not as represented, the Metropolitan Art Association will use every effort to furnish proof to the contrary, and in default of such proof the lot will be sold subject to the declaration of the aforesaid expert, he being liable to the owner or owners thereof for damage or injury occasioned by such declaration.
7. **Terms Cash.** Upon failure to comply with the above conditions any sum deposited as part payment shall be forfeited, and all such lots as remain uncleared after twenty-four hours from the conclusion of the sale, will be re-sold by either private or public sale at such time as the Metropolitan Art Association shall determine, without further notice, and if any deficiency arises from such re-sale it shall be made good by the defaulter at this sale together with all the expenses incurred thereby. This condition shall be without prejudice to the right of the Metropolitan Art Association to enforce the contract with the buyer, without such re-sale.
8. **Bids.** We make no charge for executing orders for our customers and use all bids competitively, buying at the lowest price permitted by other bids.
9. The Metropolitan Art Association will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

### The Anderson Galleries

METROPOLITAN ART ASSOCIATION,  
MADISON AVENUE AT FORTIETH STREET,  
TELEPHONE MURRAY HILL 7680. NEW YORK.

*Priced copy of this Catalogue may be secured for \$1.50*



Ancient and Modern Color Prints, Etchings and Engravings  
New York Views, Sporting and Naval Prints

FROM VARIOUS PORTFOLIOS AND COLLECTIONS

INCLUDING A SELECTION FROM THE PRINTS OF

**Frank W. Moale**

OF BALTIMORE, MARYLAND

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FIRST SESSION.

Tuesday Evening, February 16, 1915, at 8:15 o'clock

LOTS 1-172.

THOMAS G. APPLETON.

1. LOVE'S BARRIER. After H. Hardy.  
TRIAL OF PATIENCE. After Hardy, by W. H. Simmons.  
Both Proofs on India signed by painter and engraver. (2)

OTTO H. BACHER.

2. GIUDECCA CANAL, VENICE. Unloading a Steamer.  
Etching. Proof on Holland paper.
3. REGENSBURG.  
Etching. PROOF WITH SIGNED AUTOGRAPH INSCRIPTION. 4to.

J. J. BALECHOU.

4. SAINTE GENÉVIEVE, PATRONE DE PARIS. After  
Vanloo.  
Line Engraving. Representing her as seated in a  
landscape reading. Folio.

**W. W. BARNEY.**

English Eighteenth Century Engraver.

5. THE HAPPY COTTAGERS. After W. Hamilton.  
Stipple engraving in THE ORIGINAL COLORING. Folio,  
full margins and in fine condition. London, 1794.  
\* Very rare in original condition and coloring.

**FRANCESCO BARTOLOZZI.**

6. PORTRAIT OF THE ENGRAVER. After Violet.  
Engraved by Bouilliard. Folio. 1797.

**CHARLES BIRD.**

7. LADY WITH A JEWEL CASKET.  
Mezzotint printed in colors. SIGNED PROOF. Gilt  
frame.

**EUGENE DE BLAAS.**

8. THE PROPOSAL. Signed India Proof; with  
PATIENCE. Signed India Proof mezzotint by Atkinson. (2)

**P. P. BONNEMAIN.**

9. L'HEUREUSE FERMIÈRE. Original aquatint.  
Printed in brown. Small folio, full margins.  
\* Fine impression. A cottager with her children seated  
outside her door.

**FELIX BRACQUEMOND: 1833-1914.**

10. ARC EN CIEL (Rainbow). Etching, 1893.  
Charming conception of a Nymph among the reeds  
loosing her scarf which forms the rainbow. There  
are ducks in the reeds, in the drawing of which no  
one has ever excelled Bracquemond. SIGNED PROOF.
11. DON QUIXOTE. Etching after Goya. Grotesque.  
Proof on Holland paper. Sm. 4to. SCARCE.



**FRANK BRANGWYN, A.R.A.**

Modern Etcher of the British School.

12. ST. PETER'S, GENOA, Exterior, during a religious ceremony.  
Hand-made paper water-marked "1912." SIGNED PROOF, finely printed. Large folio.
13. BROWNING'S HOUSE, VENICE.  
SIGNED PROOF PRINTED IN BROWN. Large folio. Considered one of the best prints of the artist.
14. CANNON STREET STATION.  
SIGNED PROOF of a very large and powerful etching.

**J. G. BROWN.**

Noted American Genre Painter.

15. "WANT A SHINE?"  
Etching by C. G. Walker. Remarque proof on parchment signed by artist and etcher. Folio.

**A. BRUNET-DEBAINES.**

16. WAY TO THE MILL. Painter etching.  
Signed proof on parchment. Sm. folio.

**FELIX BUHOT.**

Well-known French Etcher, whose death has just occurred.

17. ENVIRONS DE GRAVESENDE.  
Souvenir de la Tamise. Fine impression on plate paper. Scarce.
18. LE 20 MARS AU PALAIS DES CHAMPS ELYSÉES.  
Etching. Lettered impression. Small folio, framed.

**MADAME CALVÉ, ETC.**

19. MADAME CALVÉ AS CARMEN. After Chartran.  
DANTE. From the bronze bust in the Naples Museum.  
HUNTING SCENE. Etching by Rodriguez. Signed proof.  
A BIT OF THE ADIRONDACKS. Photograph.  
Four pièces. Framed.

## COLOR PRINTS.

20. SUTHERLAND (T.). His Majesty George IV. leaving Carlton Palace.  
Aquatint in colors. Published by McLean, 1824. On Card, and with a small repair, ORIGINAL IMPRESSION AND COLORING.
21. A BAND OF SAVOYARDS. Lond.: Dickinson, 1785.  
Stipple engraving in brown by CHAS. KNIGHT AFTER H. BUNBURY. Original impression, lateral and top margins cut away. Folio.
22. A BOY OF GLAMORGANSHIRE. (As a shepherd.)  
Stipple engraving by Ryder after Westall, printed in colors. Circular print in square engraved frame. Sm. 4to. Lond. 1788. Framed.
23. THE AGE OF INNOCENCE. After Reynolds.  
Stipple engraving by J. Grozer, printed in colors. Small folio, London, 1794.  
\* Charming original impression after the well-known picture.
24. LADY CATHERINE HOWARD. After C. Wilkin.  
Half-length, seated in a landscape. Stipple engraving printed in colors.
25. IN A CAFÉ CHANTANT. Etching printed in colors [by Aug. Delatre].  
SIGNED PROOF marked "only 30 issued."
26. HARMONY BEFORE MATRIMONY. In colors.  
Original etching by JAMES GILRAY. Inlaid. Lond. 1805.
27. TWO PENNY WHIST. In colors.  
Etching by JAMES GILRAY from life. Lond. 1796.
28. GEN. WASHINGTON'S CARRIAGE. With text.  
LITHOGRAPH IN COLORS by J. H. Daniels. 1872.

## M. CORMACK.

29. MISS FARREN. After Lawrence.  
Full length in a landscape. SIGNED INDIA PROOF. Folio.



### **CAMILLE COROT.**

30. OLD OAK, LAKE COMO. Etching by Desbrosses.  
Remarque parchment proof signed by Desbrosses.  
Folio.
31. LANDSCAPE WITH CANAL AND COTTAGES.  
Etching.  
By L. Gautier. Signed proof on vellum paper.
32. LANDSCAPE WITH COTTAGE. Etching.  
By L. Gautier. Signed proof on vellum paper.

### **SAMUEL COUSINS, 1801-1887.**

33. COUNTESS OF BLESSINGTON. W. 19. 1837.  
After Lawrence. Mezzotint, OPEN LETTER PROOF.
34. ELIZABETH COUNTESS GROSVENOR. W. 77. 1844.  
Mezzotint after Lawrence. OPEN LETTER PROOF.
35. LADY LYNDHURST. W. 104. 1836.  
Mezzotint after Lawrence. OPEN LETTER PROOF.

### **SAMUEL COUSINS AND WM. WALKER.**

36. ROBERT BURNS. After Alex Nasmyth. Whitman 31.  
Bust in oval. Mezzotint. Folio.  
\* PROOF of a Print considered to be Cousins' best work.  
Nasmyth characterized it as a better likeness than his painting.

### **CHARLES FRANCOIS DAUBIGNY.**

37. LES VENDANGES (A CHAMPLAY).  
Painter Etching. India proof from the John T.  
Wilson Collection.
38. COMMENT NAISSENT LES VILLES. Rare early  
Etching by Daubigny, 1840, with Remarque. 12mo.
39. VUE PRISE AUX ENVIRONS DE SUBIACO. Rare  
early Etching by Daubigny, 1840. 8vo. India  
Proof.

### **JEAN DAULLE.**

40. LA VANDANGEUSE. After F. Boucher.  
French 18th Century engraving. Oval, margins, has  
been folded.

**L. P. DEBUCOURT.**

41. JOUI TENDRE MERE. Original aquatint.

A mother who has placed her son out pays him a visit. Printed in brown. Folio, ORIGINAL IMPRESSION WITH LARGE MARGINS.

42. SKATING SCENE. WINTER.

With skaters and sleigh, cottages in the background. AQUATINT PRINTED IN COLORS. Fine original impression with margins. Small folio.

**A. A. DELAUNEY.**

43. CHARTRES: SHOWING THE CATHEDRAL.

Etching, 1880. Large folio. INDIA PROOF.

**EDOUARD DETAILLE.**

Noted French Military Painter.

44. MARCH OF A REGIMENT THROUGH PARIS: WINTER.

SIGNED INDIA PROOF. Folio, unframed.

**W. DICKINSON.**

45. JOHN MUDGE, M.D. After Reynolds.

Mezzotint portrait. Folio.

**HERBERT DICKSEE.**

46. PEACE (Lioness and cubs drinking).

Painter etching. SIGNED PARCHMENT PROOF. Folio.

47. THE PARTING WAYS: Twilight,

Painter etching. SIGNED PARCHMENT PROOF. Large folio.

48. THE LITTLE GYPSY. On Japan paper.

49. ROUSED. Lion and mate. Folio.

50. HIS MAJESTY. Lion's head, life size.

51. LUCKY DOG. Japan vellum proof.

52. ANXIOUS HEARTS. (Lady with dog.)

53. HAPPY MOTHER. Dog and seven puppies.



**R. DODD.**

**54. BATTLE OF THE NILE.**

Painted and engraved by R. Dodd. IN THE ORIGINAL COLORING. Oblong folio. London, 1799.

\* Very rare in colors.

**DUTHE after W. HAMILTON.**

**55. LES AGREMENTS DE L'HIVER.**

Two youthful couples. Stipple engraving, folio.

**ALBRECHT DÜRER.**

**56. ADAM AND EVE. B. 1.**

Old impression, but has been torn down the centre, skillfully repaired, mounted and cut close.

**RICHARD EARLOM.**

**57. A FISH MARKET. After Snyder and Long John.**

Mezzotint. Folio. London. 1782.

**ALFRED EAST.**

**58. LANDSCAPE. Effect of Night.**

Rare drypoint by the painter. Signed and stamped.

**G. EDELINCK, 1610-1707.**

**59. COMBAT DES QUATRES CAVALIERS. After Leonardo.**

Known as "The Fight for the Standard." Line engraving, oblong folio.

**S. ARLENT EDWARDS.**

Contemporary engraver and color printer. His plates have all been destroyed after a limited edition of prints had been issued.

**60. ANNE OF CLEVES. After Holbein. B. 58.**

Signed artist's proof mezzotint printed in colors.

\* A beautiful print and an unusually fine impression.

**61. MARTIN VAN NIEUWENHOVE. After Memling. B. 72.**

Also known as "A Gentleman of Bruges." Signed artist's proof printed in colors. In appropriate frame of dull gold.

S. ARLENT EDWARDS—*Continued.*

62. FRANCIS II (As a Child). After Clouet. B. 69.  
Signed artist's proof printed in colors. Very fine impression.
63. A LADY OF BRUGES. After Van Eyck. B. 70.  
Signed artist's proof printed in colors.
64. LADY DUDGEON. After Raeburn. B. 77.  
Mezzotint printed in Colors. SIGNED ARTIST'S PROOF.  
Oak frame.
65. BIANCA MARIA SFORZA. After Ambrogia de Predi. B. 78.  
Mezzotint printed in Colors. SIGNED ARTIST'S PROOF.
66. JULIA MACDONALD. After Lawrence. B. 61.  
Mezzotint. Printed in Colors. SIGNED PROOF. Sm. 4to.
67. LUDOVICA TORNABUONI. After Ghirlandaio. B. 21.  
Half-length in profile. From the famous painting "The Birth of the Virgin." SIGNED PROOF PRINTED IN COLORS.
68. SIMONETTA VESPUCCI. After Pollajuolo.  
The celebrated youthful Mistress of Julian de Medici. SIGNED ARTIST'S PROOF PRINTED IN COLORS. In appropriate dull gilt frame.

J. EDY.

69. DURHAM ABBEY. After Fisher.  
Open letter proof. 1798.

ETCHINGS.

70. THE PLOUGHMAN, by J. W. Beatty. Signed Proof.  
LANDSCAPE, by J. Murray. Signed Proof on parchment.  
W. E. GLADSTONE, by Henri Renault. Signed Proof.  
Folio. Three pieces.

HEDLEY FITTON.

71. CHURCH OF THE THREE KINGS; S. EMILION, GUYENNE. D. 32.  
SIGNED ARTIST'S PROOF. A beautiful etching of a 13th century French church.
72. RUE ST. ROMAIN, ROUEN. No. 2. Not in Dunthorne.  
SIGNED PROOF. Folio.

\* Showing the Archbishop's Palace where the death-warrant of Joan of Arc was signed. Well printed and considered one of the best of the Fitton etchings.



73. RUE BARBETTE, PARIS. D. 26.  
SIGNED ARTIST'S PROOF. Folio, 1909.
74. S. HILAIRE, POITIERS. D. 33.  
SIGNED ARTIST'S PROOF. Folio, 1910.
75. S. BARTHOLOMEW THE GREAT, SMITHFIELD.  
D. 24.  
The Smithfield Gateway. SIGNED ARTIST'S PROOF.  
Small folio, 1909.  
\* The gateway in front of which the martyrs were burned.

### CAMILLE FONCE.

76. CATHEDRAL INTERIOR.  
REMARQUE PROOF ON PARCHMENT SIGNED BY THE  
ARTIST. Large folio, unframed.
77. LITCHFIELD. With the Cathedral seen across the  
River.  
Effect of Moonlight. SIGNED REMARQUE PROOF ON  
PARCHMENT, corner folded. Folio.
78. A NORMAN HAMLET.  
SIGNED REMARQUE PROOF ON PARCHMENT.

### FRENCH AND INDIAN WAR.

79. THE TAKING OF HAVANNAH BY THE BRITISH  
(IN 1762) UNDER KEPPEL, POCOCKE AND  
BARKER. COMPLETE SET OF THE TWELVE FOLIO  
ENGRAVINGS BY CANOT AND MASON AFTER SERRES.  
LARGE OBLONG FOLIO. FINE ORIGINAL IMPRESSIONS.  
Two plates are a little rubbed in the centre fold.  
(12)

\* Accompanying the plates is the original descriptive pamphlet of four folio pages. The series forms a magnificent set of naval pictures and is extremely rare in this complete shape. The plates are as follows: I. The Van of the Fleet in the Straits of Bahama; II. The Rear of the Fleet and the Transports with the soldiers; III. The Alarm engaging and capturing two Spanish frigates in sight of the fleet; IV. Landing of troops on the Cuban coast near Havana; V. Troops marching along the shore and a ship attacking a Spanish fort; VI. Bombardment and capture of the Fort of Choera; VII. Landing guns for the troops and in the distance bombardment of Moro Castle; VIII. View of Moro Castle from the sea with the ships bombarding it; IX. Troops storming Moro Castle through the breach; X. The attack on the City of Havana; XI. General view of the entrance to the harbor with troops in possession of Moro Castle and others landing to occupy the city; XII. View from the sea of Havana, the fleet entering the harbor.

**LUCIEN GAUTIER.**

**80. VENICE; THE GRAND CANAL.**

"La Salute" on the right. Etching. FINE REMARQUE  
PROOF ON PARCHMENT SIGNED BY THE ARTIST. Oblong  
folio.

**81. NOTRE DAME, PARIS. Etching.**

Signed proof on vellum paper. Sm. folio.

**ERNEST GEORGE.**

English Architect.

**82. ETCHINGS IN BELGIUM. 1878. Etchings of Antwerp,  
Brussels, Bruges, Huy, Liège, Malines, Tournai  
and Ypres. 8vo. (13 pieces.)**

**J. L. GEROME.**

**83. THE EGYPTIAN SMOKER. Proof (unmounted) on  
India paper. 8vo. Scarce.**

**84. JEUNES GRECS À LA MOSQUE. Etched by Rajon.  
L'ALMÉE: etched by C. L. Courtry.**

BOTH ARE FINE CHINA PROOFS. (2)

**GIORGIO GHISI: Of Mantua, 1520-1582.**

**85. THE ANGELS OF THE SISTINE CHAPEL.**

In the Vatican, after Michael Angelo. Set of six  
with the address of Nic. Van Aelst. Folio. (6)

\* From the Robt. W. Weir collection with his stamp. Jere-  
miah, Joel, a sibyl, prophet, etc.

**W. GILIER.**

**86. LADY PEEL. Mezzotint after Lawrence. 1836.**

**H. T. GREENHEAD.**

Contemporary English Mezzotint Engraver.

**87. MARGOT (Young Girl). After Morland.**

Full bust in oval, wearing large hat. Signed artist's  
proof mezzotint printed in colors. Folio, Lond. 1911.

**88. PEGGY. After Morland. Companion piece.**

Signed artist's proof printed in colors.



MISS E. GULLAND.

Contemporary Mezzotint Engraver in colors whose work is considered among the best.

89. THE AGE OF INNOCENCE. After Reynolds.

Signed artist's proof printed in colors. Folio.  
London, 1913.

SIR F. SEYMOUR HADEN.

90. KENSINGTON GARDENS. The large plate. H. 28.

Etching with some added drypoint touches. SIGNED  
PROOF AND A FINE IMPRESSION OF ONE OF THE MOST  
DESIRABLE HADEN PRINTS. Framed.

91. EGHAM LOCK. H. 16.

Etching. SIGNED PROOF OF THE SECOND STATE.  
*"Early impressions in this state have the remains of  
the sky still visible."*—Harrington.

92. HARLECH. The second plate. H. 212.

Mezzotint and etching. SIGNED PROOF with the etched  
wording "Drawn, Etched, Engraved and Printed by  
Francis Seymour Haden, May 11, 1880."

93. KILGAREN CASTLE. H. 65. 1864.

First and only state from the Haden collection with  
his monogram stamp (stamped autograph on re-  
verse).

94. NEWCASTLE IN EMLYN. H. 62. SIGNED PROOF.

With the square house on the Hill. Fine impression.

95. A BRIG AT ANCHOR. H. 147. SIGNED PROOF.

*"Actually etched from nature by moonlight."*—Har-  
rington. Good impression with untrimmed margins.

96. COWDRAY CASTLE AND GEESE. Etching. 8vo.

AXEL HERMANN HAIG.

97. SAINT MARK'S, VENICE.

SIGNED PROOF. Large oblong folio, in handsome gold  
frame.

\* One of the largest and most important works of this  
noted etcher. MAGNIFICENT IMPRESSION.

98. AMIENS CATHEDRAL: Interior.

SIGNED ARTIST'S PROOF. Large folio, in handsome gold frame.

\* SCARCE, one of Haig's most picturesque etchings. The artist was so struck with the beauty of the interior of this cathedral that he published a pamphlet relating to it at the time of doing this etching.

99. SANTIAGO CATHEDRAL: Interior.

SIGNED ARTIST'S PROOF. Large folio, unframed.

100. BURGOS CATHEDRAL, South Aisle looking west.

SIGNED ARTIST'S PROOF. Large folio, unframed.

101. TARRAGONA CATHEDRAL: Interior.

SIGNED ARTIST'S PROOF ON JAPAN PAPER. Folio, in handsome gold frame.

\* A scarce etching by the artist of one of the most beautiful and oldest cathedrals in Spain.

102. PALENCIA CATHEDRAL: Interior.

Etching, 1895. SIGNED PROOF ON JAPAN PAPER. Oblong folio, in handsome gilt frame.

103. MADONNA WITH THE MUSKET. St. Mark's, Venice.  
A. 133.

SIGNED PROOF. Small folio.

\* This and the three following prints form a set of the etchings showing the Chapels of St. Mark's Cathedral.

104. CHAPEL OF THE HOLY SACRAMENT. A. 134.

SIGNED PROOF. Small oblong folio.

105. THE BAPTISTERY. A. 136. SIGNED PROOF.

106. CHAPEL OF ST. CLEMENTS. A. 135. Signed proof.

107. THE ALCAZAR, SEGOVIA.

Signed proof. Large folio.

108. ENTRANCE, MOSQUE MOHAMMED BEY.

In Cairo. Signed proof. Folio.

W. HAMILTON.

109. THE SHEPHERDESS URANIA.

Engraved by De Fresville. Oval sm. 4to, with verse. Paris, about 1780. Untrimmed margins.



**CHARLES HARDY.**

110. BOY WITH CABBAGE NETS. After Reynolds.  
Mezzotint, small folio, margins, 1806.

\* Open letter proof.

**R. HAVELL.**

111. BUCKINGHAM HOUSE, MIDDLESEX: A Palace of  
Her Majesty.

Aquatint drawn by J. Burnet. Small folio. Effect  
of winter. London, 1817, full margins.

\* PRINTED IN COLORS.

**ALBANY E. HOWARTH.**

Contemporary Etcher.

112. A VENETIAN CALLE. Signed artist's Proof.

113. FROM THE PONTE TEATRO.

Signed artist's proof, beautifully printed to show the  
effect of light on buildings and water.

114. PONTE DELLA GUGLIE: Effect of night.

SIGNED ARTIST'S PROOF.

115. FRUIT STALL. Signed proof clearly printed.

116. VERONA. Showing the arched stone bridge.

SIGNED ARTIST'S PROOF, of one of the artist's best  
prints.

117. STIRLING CASTLE. Signed and named proof.

One of 50 signed proofs and the plate destroyed.

118. VENETIAN WELL HEAD. Etching, 1913.

SIGNED PROOF printed on the fly-leaf of an old book.

**JOHN BAPTIST JACKSON: 1701-1780.**

English wood engraver who revived the art of engraving in colors or  
"chiaroscuro."

119. PORTRAIT OF ALGERNON SYDNEY. After Verus.

The only portrait done in chiaroscuro by Jackson.  
In four colors.

120. LAZARUS AT THE RICH MAN'S TABLE.

And another. Two wood engravings in Chiaroscuro.  
(2)

**CHARLES JACQUE.**

121. L'ABREUVOIR AUX MOUTONS. Drypoint.  
Proof on Holland paper. Only 200 printed and the  
plate destroyed. Collector's stamp. 4to. 1878.

**JULES JACQUEMART.**

122. CHINESE VASE IN CLOISONNÉ ENAMEL. Etch-  
ing.  
Proof of the first State before the title. Sm. 4to.  
123. MAASLINS (HOLLAND). India Proof of the above.

**J. B. JONGKIND.**

124. MAASLINS (HOLLAND). Etching 1862.  
Unusually good impression with untrimmed margins.  
Maaslins is noted at present for its kindly reception  
of Belgian refugees.

**RICHARD JOSEY.**

125. MARGARET. Half-length, after Hoppner.  
One of 200 signed proofs on India paper.

**CHARLES KNIGHT.**

126. THE TIRED SOLDIER.  
Stipple engraving after Opie. Large folio, open let-  
ter proof.

**L. KRATKE.**

127. THE SHOWER. Painter etching.  
Signed remarque proof on parchment. 4to.

**A. F. LAGUILLERMIE.**

128. LADY HAMILTON AS MUSIDORA. After Gains-  
borough.

One of 150 artist's proofs on Japan paper. Folio.

\* The only portrait of Lady Hamilton by Gainsborough,  
and a charming conception of the lovers in Thomson's Sea-  
sons.

**MAXIME LALANNE.**

129. RICHMOND ON THE THAMES. Etching.  
Proof on Holland paper. 4to.

**P. LAMBERT (The Younger).**

130. LA FILEUSE. After Lambert Ainé.  
Charming eighteenth century French stipple engraving. 4to. A young girl spinning.
131. LA MARCHANDE D'HUITRES (The Oyster Girl).  
Stipple engraving by LePage after Lambert. 4to.

**AUGUST LE GRAND.**

132. LES REMONSTRANCES DU CURE.  
Stipple engraving after Delaunai. Folio.
133. LA BERGERE DES ALPES.  
Line engraving after Gandat. Large folio, margins.
134. LE MARCHAND D'OPIAT.  
Stipple engraving after Gerard Dow. Folio, full margins.

**ALPHONSE LEGROS.**

135. LES VAGABONDS DE MONTROUGE. Etching. B. 71.  
Proof on Holland paper. Small folio.
136. PEASANTS IN CHURCH. Holland proof. Sm. 4to.
137. PORTRAIT OF J. DALOU, SCULPTOR. B. 41.  
Fine impression of the second plate. Sm. 4to.
138. VOYAGEUR SURPRIS PAR L'ORAGE (The Wayfarer). B. 226.  
Fine proof on Japan paper. Small folio.

**SIR FREDERICK LEIGHTON.**

President of the Royal Academy.

139. THE VESTAL VIRGIN.  
Full bust wrapped in a veil. Mezzotint by John D. Miller. ARTIST'S PROOF SIGNED BY PAINTER AND ENGRAVER. On India paper. Large folio. Handsome gilt frame.



**NOEL LE MIRE AND L. PERROT.**

140. L'AFRIQUE. Head of a young negro girl.  
Wearing a turban and a coral necklace and ear-rings.  
Stipple engraving IN COLORS. Folio. Circa 1810.  
\* Original impression and coloring.
141. L'AFRIQUE. The same but not in colors.

**L. S. LEMPEREUR.**

142. LE FESTIN ESPAGNOL. After Palamedes.  
Line engraving. Folio.

**W. LENEY.**

143. SCENE FROM AS YOU LIKE IT. After Smirke.  
Stipple engraving. IN THE ORIGINAL COLORING.  
Folio. London, 1801.  
\* Very rare in colors.

**F. LIGNON AND OTHERS.**

144. LA VIERGE AUX CERISES. After Douven.  
Together with Deux Nymphes Dansant, by Petit; La  
Mariée, by Girard; Paris and Oenone, by Ribault;  
etc. Folio. (6)

**ABRAHAM LINCOLN.**

145. BUST PORTRAIT. Engraved by W. E. Marshall.  
COLUMBUS. Etched by H. Lefort. India proof.  
(2)

**S. LOPISGICH.**

146. THE OLD MILL. Painter etching.  
Signed remarque parchment proof. 4to.

**ALFRED LUCAS.**

147. THE SMITHY. Mezzotint after J. F. Herring.  
Open letter proof on India. Large folio.
148. THE MARKET MORNING. After Herring.  
Open letter proof on India. Large folio.

### ERNEST LUMSDEN.

Contemporary Etcher whose work is in demand.

149. DARIEN, S. M. R. TERMINUS. Etching.  
PRINTED AND SIGNED BY THE ARTIST.
150. INDIAN RESERVE, VICTORIA, B. C. Effect of  
snow.  
ETCHING BEAUTIFULLY PRINTED AND SIGNED BY THE  
ARTIST.
151. THE PIER. Etching.  
Printed on soft old toned Japan paper. Scarce.
152. ALTAR OF HEAVEN. Chinese landscape.  
Etching PRINTED AND SIGNED BY THE ARTIST.

### EDWARD McINNES.

153. THE DEW BRANCH [Lady Leicester]. 1841.  
Full length on clouds. Mezzotint after Lawrence.

### D. SHAW MACLAUGHLAN.

154. LOW TIDE (ON THE THAMES). Etching.  
Showing bridges and shipping. SIGNED PROOF.

### L. MARIAGE.

Eighteenth Century French Engraver.

155. GANIMEDE. After Charpentier.  
Stipple engraving PRINTED IN COLORS. Folio.

### F. MARRIOTT.

156. THE ARCHWAY AT AMBOISE. Mezzotint.  
SIGNED PROOF PRINTED IN COLORS. Effect of night  
with street lamp and moonlight.

### W. MARTIAL.

157. RETURN OF THE FISHERWOMEN.  
Etching. ARTIST'S SIGNED PROOF WITH REMARQUE.  
Folio, unframed. In the foreground one of the three  
figures is a portrait of Patti.

## MASQUELIER AND OTHERS.

158. VUE PRES DE STERTZINGEN. After Dietricy.  
Together with "Le Bon Laboureur" by Maillet;  
"May and December," mezzotint by W. H. Sim-  
mons; "Le Paysan Civil," by Leisel after Teniers  
(damaged); etc. (7)

## J. L. E. MEISSONIER.

159. THE GUITAR PLAYER. Etching by A. Gilbert.  
SIGNED REMARQUE PROOF ON PARCHMENT. 4to.  
160. MONSIEUR ANNIBALE. Etching by L. H. Soterlet.  
SIGNED REMARQUE PROOF ON PARCHMENT. 4to.  
161. THE KISS. Etching by L. Henry Soterlet.  
SIGNED REMARQUE PROOF ON PARCHMENT. 4to.

## J. MERIGOT.

162. VIEW OF THE TOWN AND HARBOR OF MONTE  
VIDEO.  
AQUATINT PRINTED IN COLORS. Oblong folio. Lond.  
(1807).

## CHARLES MERYON.

163. TOURELLE RUE DE L'ECOLE DE MEDECINE.  
Etching from the "Gazette des Beaux Arts." Sm.  
4to.

## SIR J. E. MILLAIS.

164. BABY 'S BETTER. Mezzotint by Geo. Every.  
India proof signed by painter and engraver.  
MARRIAGE OF THE VIRGIN. After Raphael.  
India proof, so marked and signed by R. Stang the  
engraver. Folio. (2)

## J. F. MILLET.

165. FIRST STEPS. Peasants in the garden.  
Parchment proof by Gustave Greux, 1883. Limited  
issue.



**MIXELLE LE JEUNE.**

166. PAUL ET VIRGINIE. After LAMBERT.

Aquatint PRINTED IN COLORS. Folio, tear in lower margin.

**THOMAS MORAN.**

167. EVENING LANDSCAPE WITH CATTLE.

A storm approaching. SIGNED ARTIST'S PROOF ON PARCHMENT WITH TWO REMARQUES. Large oblong folio, unframed.

**ACHILLE MOREAU.**

168. INDUSTRIE AMERICAINE.

Aquatint drawn by Wexelberg. 4to, about 1800.

\* Showing ships landing goods on an American coast.

169. LES FANDANGOS OU PLAISIR ESPAGNOL.

After Wexelberg. With Le Brigand en Ambuscade, by Jazet. Both aquatints. Small folio. (2)

**GEORGE MORLAND.**

170. BOYS BATHING: GARÇONS BAIGNANT.

Engraved in stipple by E. Scott. IN THE ORIGINAL COLORING. Folio, full margins. London, 1802.

\* VERY RARE WHEN PRINTED IN COLORS.

171. BOYS SKATING: GARÇONS PATINANT.

Engraved in stipple by E. Scott. Folio, full margins. Lond. 1802.

\* IN THE ORIGINAL COLORING, Companion to the preceding.

172. BOYS SKATING: GARÇONS PATINANT.

Engraved in stipple by Bartolotti. Folio, full margins.

\* The same print as the preceding, but reversed and not in colors.

## SECOND SESSION.

Wednesday Evening, February 17, 1915, at 8:15 o'clock

LOTS 173-342.

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Rare American Naval Engravings, New York Views, Sporting  
Prints and proofs of Sydney Wilson, Trowbridge and Zorn

### WILLIAM S. MOUNT.

American Painter.

#### 173. COMING TO THE POINT.

American farmers in a trade. Lithograph by Teis-  
sier. INDIA PROOF. Folio. 1855.

### HERMAN MULLER.

Sixteenth Century Engraver.

#### 174. THE RAISING OF LAZARUS. After A. Blommaert. The Adoration of the Shepherds by J. Sadler. (2)

### NAPOLEON I.

#### 175. BUONAPARTE. Bust in stipple by Schiavonetti.

#### 176. GENERAL BUONAPARTE. English etching by S. W. Fores, 1797.

#### 177. NAPOLEON. Profile bust in medallion surrounded by Insignia. Fine and rare.

#### 178. N. (With crown of stars). Half length stipple by Henry.

#### 179. NAPOLEON. Busts by Laugier and Harland (after Appiani). 2 pieces. ,

#### 180. DUC DE REICHSTADT: As a child. Engraved by Meeou after Isabey. 4to.

\* Fine proof with Isabey's stamp.

## NAVAL ENGRAVINGS.

181. U. S. FRIGATE UNITED STATES, STEPHEN DECATUR, COMMANDER, CAPTURING HIS BRITANNIC MAJESTY'S FRIGATE MACE-DONIAN.

Engraved by S. Seymour. Painted by T. Birch. Folio.

\* Fine impression with margins of this rare American engraving.

182. U. S. FRIGATE "CONSTITUTION," ISAAC HULL, COMMANDER, CAPTURING . . . "THE GUERRIERE."

Engraved by C. Tiebout. Painted by T. Birch. Folio.

\* With the exception of a light water-stain equal in quality to the preceding and with margins.

## BATTLE BETWEEN THE CHESAPEAKE AND THE SHANNON.

183. VIEW OF THE COMMENCEMENT OF THE ACTION.

Aquatint in colors. Engraved by J. Jeakes. Painted by J. T. Lee. There is a repair in the sky, the lower margin containing the title and inscription is damaged and has been replaced. Framed.

\* Very Rare.

## BATTLE OF LAKE ERIE.

184. (FIRST VIEW: THE OPENING OF THE BATTLE.)

Engraved by Murray, Draper, Fairman and Co. Drawn by Sully and Kearny. Line engraving. On card. Folio. Published July 26, 1815.

\* VERY RARE. This and the following are both the First State before the alteration in the address and before the erasing of the dedication.

185. SECOND VIEW.

The end of the Battle. Etched by C. Tiebout and engraved by C. Murray. Drawn by Sully and Kearny. Folio. On card. Published July 26, 1815.



## COMBAT BETWEEN CAPTS. PAUL JONES AND PEARSON.

186. COMBAT MEMORABLE entre le Pearson and Paul Jones doné le 22 7bre 1779. Le capitaine Pearson comendant le SERAPIS et Paul Jones LE BON HOMME RICHART et son Escadre. Early engraving in colors by B. F. Loizel after Richard Paton. Small folio, margins, Augsburg, n. d.

\* Very Rare.

## U. S. BRIG OF WAR "SOMERS."

187. LITHOGRAPH VIEW IN COLORS BY N. CURRIER (1843). 4to.

Made at the time the Brig was commanded by Alex. Slidell Mackenzie and on which the mutiny occurred that resulted in the hanging of a midshipman and two others.

188. U. S. STEAM FRIGATE "MISSISSIPPI" IN A TYPHOON. Oct. 7, 1854.

Lithograph by F. Brown after W. Heine. Published by Britton and Rey, San Francisco, 1854. Folio, time-stained. Very Scarce.

## NEW YORK VIEWS.

189. PANORAMIC VIEW OF YONKERS.

Showing the whole of Yonkers and the Palisades on the right bank of the river. Rare early lithograph in brown. Oblong folio.

190. ALBUM OF MAPS & VIEWS OF NEW YORK.

With special pen-drawn title-page "Ancient & Modern Views, Plans, Maps, &c., of the City and County of New York executed in G. Hayward's Lithographic Institute. Compiled by C. Nolte, 1861." Folio, leather back, some pages cut out.

\* 355 views, plans, maps, and facsimiles mainly lithographs for Valentine's Manuals. Many are in proof state in exceptionally fine condition, and nearly all in colors, INCLUDING SOME RARE UNDIVIDED PLATES FROM THE EARLY MANUALS, 1855-60. There are a number of Brooklyn Views done for McCloskey's Manual.

NEW YORK VIEWS—*Continued.*

191. CASTLE GARDEN: ORIGINAL DRAWING BY G. HEYWARD.

India Ink drawing, signed with initials. The upper part of the trees in pencil. 9 x 13 inches.

\* Showing Castle Garden at the time Jenny Lind gave her first concert, about 1852, connected by a bridge with the mainland.

192. SEVENTEEN ORIGINAL SEPIA DRAWINGS BY G. HEYWARD.

Some signed or initialled, including "Bath House, Bath Beach," in 1846; D. T. Valentine's house, 1860; R.R. Depot, Tremont (3 views, one signed and finished), 1846; Two Sepia drawings of Knapp's Dock, Stamford, one carefully finished; Central Park, N. Y., 1861 (2); Residence of T. Cromwell, L. I. Sound, and T. Davids, New Rochelle; Huntington Place School, etc.

193. TRINITY CHURCH, NEW YORK.

Drawn on stone by John Forsyth & F. W. Mimeo. Rich'd Upjohn, Esq., Arch't. COLORED LITHOGRAPH. Folio. N. Y. 1847.

\* VERY RARE. Not in the Neill or Holden Collection, nor at the Loan Exhibition held in 1909. The present edifice was consecrated on May 2, 1746. The print shows a Bird's-eye view, with the Church in bold relief against the landscape of the Hudson River and the Jersey coast beyond, with the buildings in the immediate vicinity also shown.

194. VIEW OF THE NARROWS FROM STATEN ISLAND.

Lithograph in colors by Chas. Gildemeister. 4to. 1851.

195. CENTRAL PARK. Bird's-Eye view within border of scenes in the Park.

Lithograph in colors, on the reverse of which is Magnus's facsimile of the Slater map of New York in 1728, in colors. Large 4to.

\* Fifth Avenue is mostly vacant lots, there being only about half a dozen buildings to 110th St.

196. KAATERSKILL FALLS, Catskill Mountains.

Lithograph in colors by Gildemeister. Sm. folio. 1851.

197. OIL PAINTING OF CASTLE WILLIAM AND THE BAY.

Showing the Fort, shore line and shipping, unsigned and undated but about 1840. Height 11 inches; width 14 inches. In old frame.

**D. ORME.**

**198. ATTACK UPON THE FRENCH CAMP NEAR  
VALENCIENNES.**

Stipple engraving after Brown. Folio, 1796.

**SAMUEL PALMER.**

"Palmer's works becomes for me more abundantly  
satisfying."—*Hamerton*.

**199. SUNRISE. Etching. Holland proof, full margins.**

**STEPHEN PARISH.**

**200. CARLETON TIDES, BAY OF FUNDY.**

Etching. SIGNED PROOF. Framed.

**JEAN PATRICOT.**

Contemporary French Etcher.

**201. HEBE: (Duchesse Louise Henriette d'Orleans).**

Etching after Nattier; Patricot's signed remarque  
proof.

\* One of the charming French etchings much sought for.

**JOSEPH PENNELL.**

**202. PEN-AND-INK DRAWING.**

Facade of an ornate Romanesque Church; a market  
scene in front. (France.) Signed. Folio. Framed.

**203. PEN-AND-INK DRAWING.**

Entrance to a French Church, early Gothic; a  
market scene, with a soldier and people in front.  
Signed. Folio. Framed.

**GEORGE HENRY PHILLIPS: b. 1800.**

English Engraver contemporary with Cousins.

**204. LADY WALLSCOURT: Seated with a guitar.**

Open letter proof mezzotint after Lawrence. 1839.

**205. MASTER LAMBTON. After Lawrence.**

Open letter proof published in 1839. Mezzotint.

**206. LADY DOVER AND CHILD. After Lawrence.**

Mezzotint. Fine open letter proof. Lond. 1838.



GEORGE HENRY PHILLIPS—*Continued.*

207. DUCHESS OF SUTHERLAND AND CHILD. After Lawrence.  
Mezzotint. An admirable companion piece to the preceding.
208. THE COUNTESS OF WILTON. After Lawrence.  
Mezzotint. Fine open letter proof. Lond. 1838.

**G. B. PIRANESI AND HIS SON FRANCESCO.**

Italian engraver of the edifices of ancient and modern Rome of the latter half of the Eighteenth Century.

209. PIAZZA DELLA ROTUNDA: CASCADE OF TIVOLI.  
Two original engravings. Oblong folio. (2)  
\* This and the following 5 are original impressions with margins.
210. RUINS OF MÆCENAS' VILLA AT TIVOLI. Folio.  
Mæcenas was the patron of literature, the friend of Horace and Virgil at whose request the "Georgics" were written.
211. SEPULCHRE OF CECILIUS METELLUS.  
The great conqueror of Jugurtha in Africa.
212. BASILICA DI SANTA MARIA: Interior.  
Showing the lofty columnar approach to the altar.
213. RUINS OF A GALLERY IN HADRIAN'S VILLA.
214. PONTE SOLARIO: TRAJAN'S COLUMN, &c.  
Two original engravings. The latter also shows the Church of the Madonna di Loreto. (2)

**CHARLES A. PLATT.**

American Etcher and Architect.

215. HARTFORD AND THE RIVER. Etching, 1835.  
Signed proof on soft Japan paper. Folio.

**LASLETT J. POTT.**

216. THE DUEL. Signed India proof.  
STOUT HEARTS (Girl and dog), by F. Staepoole.  
Mezzotint after Barker. Signed India proof. (2)

**JOSEPH B. PRATT.**

Contemporary Mezzotint Engraver.

**217. LADY LIGONIER.** After Gainsborough.

Mezzotint, full length, leaning on a pedestal, chair with bust of a child near. SIGNED INDIA PROOF. Folio.

**218. THE DUEL (Two horses).** After Rosa Bonheur.

India proof signed by Rosa Bonheur and the engraver. Large oblong folio.

**MARY CATHERINE PRESTEL.**

**219. SHEEP AND SHEPHERD.** After Rosa di Tivoli.

Printed in two shades of green in chiaroscuro. Folio.

\* An AQUATINT PRINTED IN GREEN. VERY RARE. Joubert states that her work is in demand, and justly so, by all the amateurs of Europe. Her work is limited to twenty plates.

**F. M. I. QUEVERDO.**

**220. DECORATIVE DESIGNS.**

Designs for Friezes, panels, etc., with arabesques and mythological figures. Eight (one damaged), mounted in two frames. Glass of one frame cracked. (2)

**HERBERT RAILTON.**

**221. WHERE IRVING (SIR HENRY) SLEEPS.**

Etching of Westminster Abbey, interior. Signed India proof. Folio.

**MARC ANTONIO RAIMONDI: 1480-1528.**

**222. QUOS EGO [Neptune appeasing the Tempest].** After Raphael.

Within a border of mythological and classical scenes, Dido and Æneas, etc. Original impression, but has been torn and mounted.

**223. THE VIRGIN OF THE STAIRS.** B. 45.

Early impression; cut close.

**PAUL RAJON.**

Noted Modern French Etcher.

**224. ROUGET DE L'ISLE DECLAIMING THE MAR-  
SEILLAISE.**

After J. Pils. Etching; SCRATCH LETTER PROOF ON  
CHINA PAPER WITH FULL UNTRIMMED MARGINS.  
Oblong folio, unframed.

**225. THE TOPER. Etching after S. Lucas.**

India proof signed by painter and etcher.

**REMBRANDT: 1606-1669.**

**226. ECCE HOMO; FOURTH STATE. B. 77. D. 83.**

With the words "Cum privilegio," and uncleaned  
margins. Folio, four holes in the upper part of the  
print have been skillfully repaired, and the print is  
mounted.

\* One of the few large plates of Rembrandt; it has been  
characterized as "a beautiful print and the most consider-  
able of his work."

**227. THE NIGHT WATCH. Etching by L. Flameng.**

Small folio, on vellum paper.

**MDLLE. ROLLET AND OTHERS.**

**228. THE BENEVOLENT COTTAGER.**

Stipple after Beattey; together with "The Motherly  
Fright," unsigned stipple, 1788 (both creased);  
Scene from Merry Wives, by Simon; Disturbed by  
the Night Mare, rare early American lithograph by  
Imbert; and others. (7 pieces.)

**ROME (VIEWS OF).**

**229. TEMPLES OF VENUS, CONCORD AND ANTONINUS.**

Arches of Janus and Pantani; Fountain of Egeria,  
etc. AQUATINT IN COLORS. Sm. folio. (9)

**L. RUOTTE.**

**230. THE WEST INDIA WASHERWOMAN.**

Stipple engraving after Brunias. 4to, PRINTED IN  
COLORS. About 1800.



**W. DENDY SADLER.**

Popular contemporary English Artist.

**231. AN OFFER OF MARRIAGE.**

Etched by A. Mongin. REMARQUE PROOF SIGNED BY  
PAINTER AND ETCHER. ON JAPAN PAPER. Large  
folio, framed.

**232. THE LOVE LETTER; THE ANSWER. A Pair.**

Etchings by Jules Jacquet. Remarque proofs signed  
by painter and etcher, on Japan vellum. (2)

**233. PATIENCE. Etching by Ch. H. Boucher.**

Remarque proof signed by both artists.

**234. THE LANDLORD. Etching by Ch. H. Boucher.**

Remarque proof signed by both artists, on Japan  
paper.

**235. PARSON AND SQUIRE. Etching by C. O. Murray.**

Remarque proof signed by painter and etcher, on  
Japan paper.

**236. DISAPPOINTED ANGLERS. Etching by V. L'Huil-  
lier.**

India proof signed by both artists.

**237. AT THE WAYSIDE INN. Etching by Chiquet.**

Remarque Japan proof, signed by both artists.

**238. TO MINE HOSTESS.**

Japan proof after the painting, signed by Sadler.

**OTTO W. SCHNEIDER.**

Contemporary American Portrait Etcher.

**239. JUSTICE BLACKSTONE. After Gainsborough.**

Half length, wig and gown. SIGNED PROOF on Japan  
paper.

**SHAKESPEARE.**

**240. ILLUSTRATIONS: Wolsey at Leicester Abbey, Mac-  
beth, Olivia, etc., engraved after Leslie, Cope, G. H.  
Boughton, etc. Small folio. (8)**

**WILLIAM SHARP.**

**241. DIOGENES. After Salvator Rosa. Line Engraving.**

Fine impression, full margins. Folio, Lond. 1792.

## SIR FRANK SHORT.

242. GOLDSTONE. Mezzotint after Turner.

English sea-coast, storm passing away. India proof.  
Small folio.

\* Early work of the President of the Royal Society of  
Painter Etchers.

243. APPLE ORCHARD, CIDER COUNTRY.

Rare mezzotint and etching after Alfred Parsons.  
Oblong folio. Signed proof by Short on soft Japan  
paper.

## T. F. SIMON.

Contemporary French Etcher who prints his own plates, mainly in colors.  
Among the following will be found some of the street scenes  
for which he is famous.

244. MI CARÈME À PARIS. (Mid-Lent street carnival.)  
Painter Etching in colors.

ARTIST'S PROOF ON VELLUM PAPER, signed and  
stamped.

245. ARABIAN GATEWAY. Painter etching in Colors.

SIGNED ARTIST'S PROOF, "No. 62," on vellum paper.

246. MAIN STREET, TANGIERS. Painter etching in  
colors.

SIGNED ARTIST'S PROOF, "No. 45," on vellum paper.

247. ARABIAN MARKET. Painter etching in colors.

SIGNED ARTIST'S PROOF ON JAPAN VELLUM, No. 59.

248. RIVA, SCHIAVONI. Painter etching in brown ink:

No. 24 of 50 signed and stamped copies. Sm. 4to.

249. L'ESCALADE EN HIVER (Effect of snow at dusk).

Painter etching in colors, signed and stamped. Sm.  
4to, 1909.

250. OLD BRIDGE AT PRAGUE. Painter etching in brown.

Signed artist's proof No. 39. 1908.

251. L'ABSIDE DE NOTRE DAME. Painter etching.

The view made famous by Meryon. Signed proof.

252. ROSE WINDOW, NOTRE DAME. Painter Etching.

Signed proof.

J. R. SMITH.

253. THE SLAVE TRADE. After Morland.

MEZZOTINT IN THE ORIGINAL COLORING. Folio. 1814.

\* Very rare in colors.

RICHARD SMYTHE.

Contemporary Mezzotint Engraver.

254. MARCHIONESS OF SALISBURY. After Lawrence.

Full length, in a landscape, near a stone balcony rail over which she has thrown her red velvet cloak. MEZZOTINT PRINTED IN COLORS ON INDIA PAPER, SIGNED PROOF.

SPORTING PRINTS.

HENRY ALKEN, Noted English horseman, trainer and engraver.  
Flourished 1816-1831.

255. HORSE RACING. "The High Mettled Racer. The Foal." AQUATINT IN COLORS by HENRY ALKEN and T. SUTHERLAND, after the drawing by Alken. Folio, margins. Lond., published Mch. 1, 1821, by S. & J. Fuller at their Sporting Gallery.

\* THIS AND THE FOLLOWING FIVE ARE RARE ALKEN PRINTS. All are open letter proofs. The old frames of this and the following sporting prints are in poor condition.

256. — "The High Mettled Racer. In Training."

\* AQUATINT IN COLORS. Two trainers are on foot, three are mounted.

257. — "The High Mettled Racer. The Racer."

\* AQUATINT IN COLORS. A group on foot watch the Racer and two others sweep past.

258. — "The High Mettled Racer. The Hunter."

\* AQUATINT IN COLORS. The Whipper-in showing the brush.

259. — "The High Mettled Racer. The Post Horse."

\* AQUATINT IN COLORS. A very interesting print showing the Court-yard and stables of an Inn.

260. — "The High Mettled Racer. The Death."

\* "AQUATINT IN COLORS."

261. COACHING. "The Cambridge Telegraph Starting from the White Horse, Fetter Lane." Aquatint, Engraved by GEORGE HUNT, after J. POLLARD, IN COLORS. Folio, full margins. London (about 1825). Framed.

\* RARE COACHING SCENE. The coach crowded with passengers, drawn by four horses, just ready to move off.



262. COACHING. "A View on the Highgate Road." AQUATINT IN COLORS engraved by GEORGE HUNT after JAMES POLLARD. Folio, full margins. Very slightly scratched. London (about 1831). Framed.  
 \* RARE. The Birmingham & London mail coach, crowded with passengers, is passing "The Woodman" Inn. The print makes a very attractive companion piece to the preceding.
263. FOX HUNTING. "BACHELOR'S HALL," Plate I. AQUATINT IN COLORS. Small folio, full margins. No date. London (about 1832).  
 \* Rare. OPEN LETTER PROOF, with the verses  
 "To Bachelor's Hall we good fellows invite  
 To partake of the chase that makes up our delight,"  
 Showing the early morning start of the huntsmen. This and the following prints making up the set are all in open letters and framed.
264. — "BACHELOR'S HALL," Plate II. AQUATINT IN COLORS.  
 "Dick Thickset," "Bob Buxon" and the "Squire" on his grey leaping the fence at the brook. The same hunters appear in the series.
265. — "BACHELOR'S HALL," Plate III. AQUATINT IN COLORS.  
 \* Dogs and horses. The start.
266. — "BACHELOR'S HALL," Plate IV. AQUATINT IN COLORS.  
 \* In full cry just passing from a wooded hillside.
267. — "BACHELOR'S HALL," Plate V. AQUATINT IN COLORS.  
 \* The Death; the whipper-in measuring the brush.
268. — "BACHELOR'S HALL," Plate VI. AQUATINT IN COLORS.  
 "The huntsmen dining." One of the most interesting prints of the series, showing the English Country-house dining-room of the "Thirties," the dress, furniture, glass and china of the period.
269. — "BACHELOR'S HALL," Plate II.  
 AQUATINT IN COLORS, the coloring differing from the plate in the set, No. 264.
270. THE YORKSHIRE HOG.  
 Aquatint in colors after Berenger. Folio with margins. London, 1809.  
 \* Fine and very rare in colors.

271. THE GRAND ENTRANCE TO HYDE PARK.  
Engraved by R. & C. Rosenberg after James Pollard.  
AQUATINT IN COLORS. Coach, travelling carriage,  
tandem, and horseback riders are seen near the arch.
272. THE MERRY BEAGLERS. By J. Harris after Hall.  
AQUATINT IN THE ORIGINAL COLORING. Fine open  
letter proof. Folio.
273. PUMPKIN. Ridden by a Jockey.  
By G. T. Stubbs. Stipple engraving of a racehorse,  
rider up. London, published, 1794. Folio.  
\* Fine and rare.
274. THE ELEPHANT AND CASTLE ON THE BRIGH-  
TON ROAD.  
Engraved by Theodore Fielding after James Pol-  
lard. AQUATINT IN COLORS. Large folio.  
\* The Brighton-London stage, and numerous travelling  
coaches and other vehicles pass the Inn.
275. CHAMPION. Mezzotint by Sartorius.  
Lond.: Laurie & Whittle, 1802. Sm. folio, fine origi-  
nal impression.
276. LURCHER. Mezzotint with text.  
Lond.: Laurie & Whittle, 1795. Sm. folio, fine origi-  
nal impression.
277. SKYSCRAPER. Mezzotint with text.  
Lond.: Laurie & Whittle, 1795. Companion to the  
preceding.
278. RACE HORSE AND JOCKEY. Mezzotint.  
India proof before all letters by Henry Stull, 1890.  
Signed. Near the "C. I. J. C." clubhouse. Black  
horse, four white feet and white nose.
279. TROTTING CRACKS OF PHILADELPHIA RE-  
TURNING FROM THE RACE AT POINT  
BREEZE.  
Lithograph in colors, 1870, with key showing 18 fast  
horses and view of Turner's Hotel. Folio.
280. GRAND STAND, JEROME PARK, N. Y.  
View of the stand and horses ready for the start.  
Lithograph in colors by T. Kelly, N. Y. 1868.

SPORTING PRINTS—*Continued.*

281. THE CELEBRATED AMERICAN TROTTING HORSE, TOM THUMB.  
Aquatint in colors. Engraved by G. & C. Hunt.  
Painted by E. F. Lambert. Folio. Rare and Fine.
282. COMING IN FOR THE DERBY.  
AQUATINT IN COLORS BY C. HUNT after F. C. TURNER.  
1848. The rare original impression. Large folio.
283. GRAND STAND, ASCOT: GOLD CUP DAY 1839.  
AQUATINT IN COLORS BY C. HUNT after J. F. HERRING.  
1849. The rare original impression. Large folio.
284. MONDAY AT TATTERSALL'S. In Colors after Isaac Cullen. Oblong folio. 1893.
285. BLOODING THE YOUNGSTER. In colors after M. D. Hardy. Oblong folio. 1890.
286. COMBAT OF STAGS. Etching by Lancon.  
Signed remarque proof. Folio.
287. CELEBRATED HORSES. By Hatch & Co., N. Y.  
Lancet, Prince John, Brown Dick, etc. Group with key. VERY FINE COLORED LITHOGRAPH. Cracked but mounted on cloth. Oblong folio. 1863.
288. THE REPOSITORY OR TATTER'D-SALE. Etching.  
Caricature. Pub. by Mary Darly, 1777.
289. JOHNNY DAY, PEDESTRIAN WONDER.  
COLORED LITHOGRAPH by Newbold. 1866.
290. IROQUOIS. Ridden by Archer.  
The Property of P. Lorillard. IN COLORS by G. Rees, 1881. Folio.
291. GEORGE WILSON THE PEDESTRIAN. Etching.  
In colors by Williams. Lond., 1815.
292. SUMMER. After Henry Alken.  
Heavy going and a full coach. IN COLORS.
293. DOWN HILL; UP HILL; TURNPIKE GATE.  
Set of three color prints by C. R. Stock after Shayer, printed on one sheet. Open letter proof. Oblong folio.
294. SHOOTING. GAME FOUND.  
Plate II. Aquatint by Himeley after Wolstenholme. Small folio, margins (tear).



SPORTING PRINTS—*Continued*

295. THE MEET OF THE VINE HOUNDS.  
Engraved by W. H. Simmons after H. Calvert.  
Large folio. Lond. 1844.
296. THE BEDALE HUNT.  
By the same after Martin. Large folio. Lond. 1842.
297. A DEXTEROUS WHIP. Caricature by Thos. Worth.  
COLORED LITHOGRAPH by Currier & Ives, 1876.  
\* Caricature of Gen. J. A. Logan?
298. JUST IN TIME! JUST TOO LATE!  
Two colored lithographs. Small 4to. (2)
299. [TROTTING.] By L. Maurer.  
COLORED LITHOGRAPH by Currier & Ives, 152 Nassau  
St. Folio.  
\* Representing a famous trotter doing the mile in 2.19¾.
300. FRENCH CARICATURES. "Un Anglais d'Aujourd'hui" and "Les Adieux au Palais Royal." ETCHING IN COLORS (by Garnerey?) Paris, chez Martinet.  
Small 4to. (2)
301. RAT CATCHING, Old American engraving by J. Brown after Landseer; THE LADY AND SPANIELS, by Davey; and three others. (5)
302. THE VELOCIPED. Lithograph in colors.  
By Currier & Ives, New York, 1869.
303. WATER-COLOR DRAWINGS. A Pair.  
"Going to the Inn." "Returning from the Inn."  
By R. Rosenbaum. Circa 1880. Oblong folio.  
\* Coaching scenes.
304. WATER-COLOR DRAWING. "Orders."  
Golfer giving directions to the groom on the Dog-cart. By R. Rosenbaum. Circa 1880. Oblong folio.

F. G. STEVENSON.

English Engraver in mezzotint.

305. MADONNA OF THE CHAIR. After Raphael.  
ARTIST'S SIGNED PROOF PRINTED IN COLORS.

**WILLIAM STRANG.**

306. THE PRODIGAL SON. Etching, 1882.  
Proof on Japan paper. Small 4to.
307. WOMEN LIFTING POTATOES. Etching.  
Proof on Japan paper. Small 4to.

**SIR L. ALMA TADEMA.**

308. THE KISS.  
Fine reproduction of the painting, SIGNED BY THE  
ARTIST. Folio, framed.

**JAMES J. TISSOT.**

309. THE GARDEN SEAT. Painter etching.  
Signed proof and with Tissot's stamp. Oblong folio,  
on India paper. Scarce.
310. SPRING MORNING. Painter etching.  
Signed proof and with Tissot's stamp.
311. ON THE STEAMER CALCUTTA. Painter etching.  
Signed proof and with Tissot's stamp.
312. WINTER WALK. Early painter etching.  
Signed proof and with Tissot's stamp. Scarce.
313. HOW HAPPY I COULD BE WITH EITHER!  
Signed and stamped painter etching.
314. A SUMMER EVENING.  
Signed and stamped painter etching.
315. BY THE WINDOW.  
Signed and stamped painter etching.
316. CHILDREN'S PARTY. Early proof.  
Signed and stamped painter etching.
317. THE WIDOWER. Scarce.  
Signed and stamped painter etching.

**VAUGHAN TROWBRIDGE.**

Contemporary Etcher.

318. CATHEDRAL AT QUIMPER, FINISTERRE,  
FRANCE. Painter etching.  
Signed artist's proof printed in colors. No. 23 of  
58 issued in 1909.

**P. VALENTIN.**

319. WATER-COLOR DRAWING: "WAITING."  
Cavalier in the time of Louis XIV. Signed and dated 1879. Folio, gilt frame.

**A. VAN DYCK (Portraits engraved after).**

320. THOMAS HOWARD COUNT OF ARUNDEL, by Hol-  
lar; C. Vander Geest and T. Rombouts by P. Pontius,  
etc. Sm. 4to. (6)

**EMILE VAN MARCKE.**

321. FIDELE; PHANN. (Dogs.)  
Etchings by L. Le Couteaux, and signed artist's  
proofs on Japan vellum. Folio. (2)

**ADRIAN VAN OSTADE: 1610-1685.**

322. THE QUARREL ("La Rixe"), after Ostade. 1653.  
Engraved by J. Suyderhof. Third state. Folio.  
Corners repaired.

**HENRI VION.**

323. THE LOVE LETTER. After Meissonier.  
Etching. SIGNED PROOF BY THE ETCHER ON JAPAN  
PAPER. Oblong folio, unframed.

**WILLIAM WARD.**

324. THE FARMER'S STABLE. After G. Morland.  
F. 110.

Mezzotint. Folio, with margins. London, 1792.

\* PRINTED IN COLORS: MAGNIFICENT IMPRESSION OF THIS  
FAMOUS INTERIOR OF A STABLE.

325. WASP, CHILD AND BILLY. After H. B. Chalon.  
F. 314.

Mezzotint of three prize bull-dogs. Folio. Lond.  
1809.

\* FINE IMPRESSION. VERY SCARCE.

326. POINTERS. After T. N. Sartorius.

Mezzotint printed in dark brown. Folio, margins.  
Lond. 1806.

\* Fine open letter proof.

## WATER COLOR PAINTINGS.

### 327. MIST ON THE RIVER.

Original Japanese water-color by FUKAWA BASKE.  
Oblong 4to. Framed.

### 328. FISHING BOATS NEAR VENICE.

Original water-color by DELECOUILLERIE. Gilt frame.  
Folio.

### 329. CARNATIONS.

Water-color by M. Manley. 4to. Framed.

### 330. LANDSCAPE. By M. Manley.

NARCISSUS. Unsigned water-color.  
Both framed. (2)

## HERMAN A. WEBSTER.

### 331. MAISON VE. MELINE.

Painter Etching. SIGNED PROOF. Framed.

## JOHN WHESSELL.

### 332. RURAL INNOCENCE. After Bourgeois.

Stipple engraving, large folio, open letter proof.  
Lond. 1806.

## SYDNEY E. WILSON.

Contemporary English Engraver in Mezzotint.  
The first Wilson prints offered by auction this season.

### 333. LADY HALLETT. After Gainsborough.

Half length, large hat, in a landscape. SIGNED ARTIST'S PROOF IN COLORS. India proof.

### 334. MRS. SHERIDAN. After Gainsborough.

Half length, in a landscape. One of the beautiful Linley sisters. SIGNED ARTIST'S PROOF PRINTED IN COLORS. Early impression before the margins were cleaned, printed on India paper.

### 335. MRS. BELL. After Sir Henry Raeburn.

Half length, seated in a landscape, white gown with black lace. SIGNED ARTIST'S PROOF PRINTED IN COLORS ON INDIA PAPER, with uncleaned margins. Numbered "67," apparently by Wilson.



SYDNEY E. WILSON—*Continued.*

336. NATURE (EMMA AND LAURA CALMADY). After Sir Thomas Lawrence.

Two little girls in a circular frame. Well-known and one of the most attractive paintings of children. SIGNED ARTIST'S PROOF PRINTED IN COLORS ON INDIA PAPER.

337. THE LADIES WALDEGRAVE. After Reynolds.

Three sisters seated at a work-table, with embroidery, book, and other employment, gowned in white muslin, an old rose curtain drawn aside revealing a landscape. ENGRAVED AND PRINTED IN COLORS. SIGNED ARTIST'S PROOF. Folio.

### ANDERS ZORN.

Contemporary Swedish Painter and Etcher.

338. A LETTER. Painter etching in 1913.

SIGNED PROOF PRINTED IN BROWN, untrimmed margins. A peasant girl, her head wrapped in a shawl, seen at half length. Very fine and characteristic print.

339. BERSECK. Painter etching, 1914.

SIGNED PROOF. A woman dressing.

340. PRAYER. Painter etching.

Lightly printed. A woman in church. SIGNED PROOF.

341. THREE SISTERS. Painter etching, 1913.

SIGNED PROOF ON VAN GELDER PAPER, untrimmed margins.

342. THE FENCE. Nude. Painter etching, 1913.

SIGNED PROOF ON VAN GELDER PAPER, untrimmed margins.

## Red Cross Sale

Prints, Books, Oil and Water Color Paintings, Pen and Wash  
Drawings, Bronzes and Porcelains, and a new Pianola  
Piano Contributed by Artists and Others to the  
**RED CROSS COMMITTEE**

(For the Sale for Belgian Relief see Lots 445-470.)

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### NOTE.

The following articles (with the exception of Lots 445-470) were donated to the RED CROSS BAZAAR, held in the New Grand Central Palace in October last, under the auspices of the WOMEN'S COMMITTEE OF ONE HUNDRED, the proceeds to be devoted to the American Red Cross European War Relief Fund. They were selected by the Committee from the unsold articles, as possessing sufficient merit to warrant a special sale under more favorable conditions and are now so offered. All costs of the sale of every description will be borne by the Anderson Galleries, and the entire gross proceeds of the Sale will be paid to the Committee.

Lots 445 to 470 inclusive will be sold under the same conditions and the entire gross proceeds will be paid to the Museum of French Art for the benefit of the Women and Children of Belgium and France made homeless by the War.

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### THIRD SESSION.

Thursday Evening, February 18, 1915, at 8:15 o'clock

LOTS 343-521.

#### EDWIN A. ABBEY.

343. "FAIR IS MY LOVE." After the painting.  
India Proof signed by Abbey. Folio.

#### ALEX. ANSTED.

344. SPRING FLOODS. Etching, signed proof.

#### ADOLPHE APPIAN.

345. A SUMMER DAY. India proof etching.  
346. WINE PRESS. India proof etching.  
347. A SOUVENIR (Windmill). India proof.  
348. THE FISHERMEN. Etching.  
349. THE VILLAGE, CORNING. Twilight. Etching.

**OTTO H. BACHER.**

350. REGENSBURG. Signed vellum paper proof.  
351. THE BRIDGE: SCHLEISSHEIM. Signed vellum paper proof.  
352. VENICE: GRAND CANAL, ENTRANCE. Etching in brown.  
353. THE RIALTO. Etching in brown.  
354. CASA D'ORO, VENICE. Vellum paper proof.  
355. CANAL, WORTH. Etching.  
356. ROYAL GARDENS: SCHLEISSHEIM. Signed vellum paper proof.

**CH. DE BILLY.**

357. THE HAYMAKER. Etching after Adan.  
Signed remarque proof on parchment.

**FELIX BRACQUEMOND.**

358. THE MAN WITH THE HOE. Etching after Millet.

**A. BRUNET-DEBAINES.**

359. THE MILL WHEEL. Etching. Signed remarque proof.

**FELIX BUHOT.**

360. THE STORM AT TROUVILLE. Etching, untrimmed margins.

**WALTER W. BURGESS.**

361. WINCHESTER CATHEDRAL. Etching on soft Japan paper.  
362. THE GATE OF HONOR, CAMBRIDGE. Etching, signed proof.

**F. S. CHURCH.**

363. "TO THEE." Cupid and Rose. Signed proof etching.  
364. THE HARD HEART: Cupid and grindstone. Signed proof etching.

**CLAUDE GELEE DE LORRAIN.**

365. LIBER VERITATIS. No. 117. Mezzotint by R. Earlom.  
Landscape with peasants, cattle, and buildings. FIRST  
PROOF STATE, printed in warm bistre. Pub. 1775.

\* The following five lots are from the same series.

366. LANDSCAPE WITH RIVER AND SHIPPING. No.  
185.  
367. CATTLE AND HERDER CROSSING A FORD.  
No. 189.  
368. CLASSICAL LANDSCAPE WITH FIGURES AND  
CATTLE. No. 190.  
369. MERCURY AND ARGUS IN A LANDSCAPE.  
No. 192.  
370. THE RESURRECTION. No. 194.

**LEON COUTIL: After Millet.**

371. THE END OF THE DAY. Etching, signed proof.  
Mounted.

**G. H. EVERY: After Romney.**

372. LADY HAMILTON AS EUPHROSYNE. Head. Signed  
mezzotint.

**HENRY FARRER.**

373. A FISHING STATION. Etching on satin. Signed  
proof.

**AMÉDÉE FAURE. After Rembrandt.**

374. HEAD OF A MAN IN FELT HAT. Etching. Proof.

**DEWITT H. FESSENDEN.**

375. S. PAOLO, Rome. Etching on Japan paper. Signed  
proof.  
376. S. FRANCIS OF ASSISI. Etching on Japan paper.  
Signed proof.

**HENRY CHARLES FOX.**

377. WARGRAVE ON THAMES. Etching, signed, remarque  
proof.



**JOHN FULLWOOD.**

378. THE HEAD OF THE LOCK. Etching, signed proof, India paper.  
379. THE SWAN HOTEL. Thames Ditton. Etching, signed proof.  
380. THE POOL. Etching, signed proof.

**EUGENE GAUJEAN: After Marks.**

381. A GOOD STORY. Proof etching signed by both.

**LUCIEN GAUTIER.**

382. VENICE: GRAND CANAL. Signed vellum paper proof.  
383. ARRIVAL AT THE FIELD. After Jacque.  
Signed proof etching on soft vellum paper.  
384. THE COTTAGE. After Corot.  
Signed proof etching on soft vellum paper.  
385. THE CANAL. After Corot. Signed proof.

**CHARLES STORM VAN 'S GRAVESANDE.**

386. ZAANDVOORT. Signed parchment proof etching.  
387. BANKS OF THE MEUSE. Signed India proof.  
388. NEAR KATWYK. Signed proof before plate was cut.

**A. GRAVIER: After Turner.**

389. FIGHTING TEMERAIRE. Signed remarque proof.

**WILL HENDERSON. After Lawrence.**

390. MISS FITZGERALD. Printed in colors.  
Signed artist's proof on India paper.

**CHARLES JACQUE.**

391. PEASANTS' COTTAGES. Etching, 1879.  
392. CATTLE TENDED BY A WOMAN. India proof.  
393. WOMAN DRIVING PIGS IN A PEN. China proof.  
394. CAVALIER BEFORE AN INN. China proof. No. 7.  
395. SUMMER (L'ÉTÉ). China proof printed by Sazarin.

**MAXIME LALANNE.**

396. HOUSE OF BELOT. Etching, India proof.  
397. À CUSSET. Proof etching from Lalanne's Collection.  
398. NEAR HOULGATE (CALVADOS). Etching.  
399. BRIDGE OF ARTS, PARIS. Moonlight. Etching.  
400. ENVIRONS OF PARIS. Fontainebleau. Etching.  
401. ACACIA TREES. Etching.

**G. DE LATENAY.**

402. LOW TIDE. Etching, No. 13 of 50 signed proofs.

**P. LE RAT: After Meissonier.**

403. TURNING REIN. Etching.

**THOMAS R. MANLEY.**

404. THE MILL POND. Signed proof on Japan vellum.

**J. D. MILLER: After F. Dicksee.**

405. SYLVIA. Mezzotint on India paper.

**C. M. NICHOLS.**

406. EVENING. Drypoint, signed proof.  
407. THE REEDS. Drypoint, signed proof.

**OSGOOD.**

408. QUAI DES ORFEVRES, PARIS. Etching, signed proof.

**FREDERICK PAULING.**

409. LINCOLN AND TAD. Etching, signed proof.  
410. SKYSCRAPERS. Etching, signed proof.

**JOSEPH PENNELL.**

411. ST. BARTHOLOMEW'S GATE. Etching, signed proof.  
412. HOLE IN THE GROUND. Etching, signed proof.

**JOSEPH PENNELL**—*Continued.*

- 413. RICHMOND PARK. Printed and signed by Pennell.
- 414. CRANES AT KENSINGTON. Signed (also by Goulding).
- 415. CRYSTAL PALACE: FIRST STATE. Signed proof.
- 416. FOUNDER'S TOMB, ST. BARTHOLOMEW. Printed and signed by Pennell.

**PENNELL DRAWINGS IN PEN-AND-INK.**

- 417. HONFLEUR; THE OLD GATEWAY. Signed.
- 418. THE ABBEY AT GRAILLE. Signed.
- 419. ABBEY OF ST. MARTIN, BOSHEVILLE. Signed.

**LAWRENCE B. PHILLIPS.**

- 420. COMING HOME (Dutch landscape). Signed proof.

**G. B. PIRANESI:** Italian etcher.

- 421. BASILICA OF THE HOLY CROSS.
- 422. QUIRINAL, ROME. Fine impression.

**CHARLES A. PLATT.**

- 423. A CORNER OF PORTLAND. Etching, 1882.

**PETER J. PLATT.**

- 424. RIVERDALE, NEW YORK. Etching, 1913, signed.
- 425. VAN CORTLANDT PARK. Winter. Signed. 1910.
- 426. LANDSCAPE AND STREAM. Signed proof. 1908.
- 427. VAN CORTLANDT PARK. Winter. Signed. 1912.
- 428. TWILIGHT LANDSCAPE. Signed proof.
- 429. MOONRISE. 1913. Signed proof.
- 430. WOODS IN WINTER WITH STREAM. Signed.

**RICHARD SMYTHE.**

- 431. COUNTESS OF HARRINGTON. Signed proof.  
Mezzotint printed in colors.

**E. STODART:** After Cosway.

- 432. LÆTITIA. Oval stipple in colors. 1892.

**E. VAN MUYDEN.**

433. LION AND MATE. Signed proof with remarque margin.  
First proof, first state, only four issued.
434. LIONESS AND CUBS. Signed remarque proof.  
Second proof, first state, only four issued.

**FRANCIS S. WALKER: After Gainsborough.**

435. MRS. SIDDONS. Signed proof mezzotint.  
Printed in colors. No. 49 on India paper.

**CHARLES WALTNER: After F. Dicksee.**

436. HARMONY. Signed remarque proof. Etching.

**CADWALLADER WASHBURN.**

437. DOGE'S PALACE. Signed proof etching.
438. ON THE GRAND CANAL. Signed proof.
439. CASA D'ORO, VENICE. Signed proof.

**FRAMED PRINTS.**

**M. J. BURNS and H. P. SHARE.**

440. FISHING BOATS AT SEA. Etching signed by both.  
Narrow folio, framed.

**CHROMO PRINT.**

441. WINTER SCENE.  
Height 21 inches; width 30 inches. Framed.

**E. DORIES (After).**

442. FEEDING THE SWANS. Photogravure in colors.  
Framed.

**SIR FRANK SHORT.**

443. NUTBOURNE MILL, BOSHAM. Signed proof. Framed.

**E. VAN BLAAS (After).**

444. FLOWER GIRL. Photogravure in colors. Framed.



## Early Belgian Views

To be sold for the Benefit of Women and Children of France  
and Belgium made homeless by War

Sold under the auspices of the Museum of French Art

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445. ANTWERP.

Early Eighteenth Century Engraving. Narrow oblong folio.

\* This and the following views are all early and interesting views of towns and cities now in the field of operations of the European war. Most of them are narrow oblong folio in size, a few are small quarto and are so described. Most of them have a key or a short letter-press description in German.

446. LOWEN oder LOUVEIN. (LOUVAIN.)

447. VERDUN. (France.)

448. BRVGE. (Bruges.)

449. NAMUR. 4to.

450. CHARLE-ROY. (Charleroi.) 4to.

451. LEMBERG. (Silesia.) 4to. Colored.

452. DINANT.

453. PROSP. DER STATT NAMUR.

454. METZ.

With the engraver's name, G. Bodenehr.

455. LILLE.

456. LOVEN. (Louvain.)

A different view from the previous one.

457. ARRAS.

458. BRUSSEL.

459. OSTENDE.

460. AELST.

461. NAMUR STADT UND SCHLOSS.

Showing the whole of the fortifications, and the siege works of William III.

EARLY BELGIAN VIEWS—*Continued.*

462. NAMUR. Auff der seiten von Braband. Narrow 12mo.  
463. NAMUR. Auf der Anderen seiten. Narrow 12mo.  
464. VILLE-FRANCHE. (France.) Narrow 12mo.  
465. NAMUR. Von der Maas seiten nach Braband anzuichen.  
466. BONEY. Caricature, issued by the Grolier Club on an invitation card. Framed.  
467. THE ANGLER. Small etching by H. W. Bicknell.  
468. UNE COQUETTE: With two other small colored French etchings. (3)  
469. BOOK-PLATES. Mr. Daymar, old 18th century armorial; Earl of Shannon; etc. (5)  
470. CATALOGUE of the Loan Exhibition of the War at the Scribner Building, Nov., 1914. Design by Tiffany on cover in colors.
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**Paintings, Books and Objects of Art**

(Continuation of the Sale for the Red Cross Committee)

471. BRONZE MEDALLION OF ROBERT LOUIS STEVENSON. BY SAINT-GAUDENS.  
Signed with inscription and dedication. Diameter 11¾ inches. Framed in walnut.  
472. WEDGWOOD PITCHER.  
Decorated with hop leaves and blossoms in brown and yellow. Height 15 inches  
473. BRONZE FIGURE: THE YOUNG VIOLINIST.  
Height 33 inches.  
474. CIRCULAR FAIENCE PLAQUE: PUCK.  
With figures and flowers in high relief finished in gold and silver. Diameter 25 inches.  
475. WAX DOLL.  
Dressed about 1836. Height 19 inches.  
476. EMBROIDERED YOKE. Width 16 inches.  
477. BLUE AND WHITE HOMESPUN COVERLET.

478. JAPANESE PORCELAIN VASE.

With fluted base, the neck decorated with dragons in relief, the whole coated with a peacock blue glaze, and mounted in a wrought-iron stand of scrolls and leaves. Height 45 inches.

479. SÈVRES PORCELAIN REVOLVING VASE.

With decoration after Bouguereau by Grisard and scroll handles of gilt bronze. Height 26 inches.

480. NEW STROUD PIANOLA PIANO.

Mahogany Case and Bench.

481. EARLY AMERICAN JUVENILE. Nine honor cards, each containing a poem engraved in copper-plate with vignette illustration in the original coloring, several endorsed "J. M. Hoppin's card 1825."

\* "The Bee," "The Orphan," "Spring," and other very quaint and interesting verses. In the original hand-woven bag.

482. JUVENILE MINIATURE BOOKS. "Dame Trot and her Cat," "Golden Toy," "King and Cobbler," and "Whittington and his Cat." *Woodcuts in each.* 32mo, in the original wrappers, fine condition. Glasgow, circa 1825.

\* "Brow bender. Eye Peeper.  
Nose Dropper. Mouth Eater.  
Chin Chopper."

and other interesting pieces, now nearly forgotten, including the famous "Consider, Cow, consider."

483. HOLMES (O. W.). Elsie Venner. FIRST EDITION. 2 vols. sm. 8vo, original cloth. Boston, 1861

\* "Ik Marvel's (Donald G. Mitchell) copy with his autograph.

484. WEIR (HARRISON). Beasts and Birds. Verses by Jas. Bishop. *Illustrations (colored) by Harrison Weir.* Sm. 4to, wrappers, mounted on cloth. Lond. (1861).

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STANLEY M. ARTHURS.

Contemporary American Illustrator.

485. AT THE BAR.

Illustration in oil colors, signed. Height 25 inches; width 18 inches. Framed.

**V. T. BENDA.**

Contemporary American Illustrator.

**486. THE FIRST BORN.**

Crayon Drawing, signed. Height 23 inches; width 14 inches. Framed.

**V. V. BONFIELD.**

**487. WINTER IN BURLINGTON COUNTY, N. Y.**

Canvas, signed. Height 16 inches; width 24 inches. Framed.

**HOPE GORHAM CLARK.**

Contemporary American Painter.

**488. STUDY OF AN AMERICAN ELK.**

Panel, signed. Height 5 inches; width 8 inches. Framed.

**FRED S. COZZENS.**

Contemporary American Painter.

**489. YACHTS AT ANCHOR.**

Water-Color, signed. Height 21 inches; width 16 inches. Framed.

**MARTIN DROLLING: 1752-1827.**

**490. HEAD OF AN OLD MAN LISTENING.**

Canvas. Height 24 inches; width 20 inches. Framed.

**HENRIETTA FARGEL.**

**491. VIEW IN SIENA: GROUP OF PINES.**

Two Water-Colors, signed. Height 10 inches; width 4 inches. Unframed.

**CHARLES FORBES.**

Contemporary American Painter.

**492. STREET SCENE IN A FRENCH TOWN.**

Water-Color, signed. Height 15 inches; width 10 inches. Framed.



### **JAMES MONTGOMERY FLAGG.**

Contemporary American Illustrator.

493. **AT THE DINNER TABLE.**

Pen-and-Ink Drawing, signed. Height 13 inches;  
width 20 inches. Framed.

494. **A MAN AND A MAID.**

Crayon Drawing, signed. Height  $10\frac{1}{2}$  inches; width  
13 inches. Framed.

### **CHESTER GAR.**

Contemporary American Illustrator.

495. **SCHOOL GIRLS.**

Pen-and-Ink Drawing, signed. Height 9 inches;  
width 14 inches.

### **C. ALLAN GILBERT.**

Contemporary American Illustrator.

496. **A DEBUTANTE.**

Wash Drawing, signed. Height 19 inches; width 19  
inches. Framed.

497. **AFTERNOON TEA.**

Wash Drawing, signed. Height  $16\frac{1}{2}$  inches; width  
 $19\frac{1}{2}$  inches. Framed.

### **LIONEL GOTTSCHALK.**

498. **FOUR HARBOR AND MARINE VIEWS.**

Water-Colors, signed. Framed.

### **KATE GREENAWAY.**

English Illustrator.

499. **A CHILD AT SCHOOL.**

Water-Color. Height  $7\frac{1}{2}$  inches; width  $5\frac{1}{2}$  inches.  
Unframed.

### **PHILIP GILBERT HAMERTON.**

English Etcher, 1834-1894.

500. **POPLARS.**

Water-Color. Height 5 inches; width 8 inches. Un-  
framed.

501. **THE COTTAGE.**

Water-Color. Height 7 inches; width  $8\frac{1}{2}$  inches.  
(Unframed.)

**EDITH HAWORTH.**

Contemporary American Painter.

**502. OLD STREET IN AIX-LES-BAINS.**

Academy board, signed. Height 6 inches; width 4 inches.

**H. D. JACOBS.**

Contemporary American Painter.

**503. IN SPRING TIME.**

Panel, signed. Height 11 inches; width 14½ inches.  
Framed.

**C. JOSE.**

**504. THE BROOK.**

Water-Color, signed. Height 15 inches; width 10½ inches. Unframed.

**ALBERT LYNCH.**

Contemporary French Artist.

**505. ON THE HIGHWAY.**

Water-Color, signed. Height 6½ inches; width 11 inches. Unframed.

**M. LOUISE McLAUGHLIN.**

American Painter.

**506. WINTER SUNSET.**

Water-Color, signed. Height 9½ inches; width 12½ inches. Unframed.

**STANLEY MIDDLETON.**

Contemporary American Painter.

**507. THE COQUETTE.**

Canvas, signed. Height 25 inches; width 21 inches.  
Framed.

**P. J. MONAHAN.**

American Illustrator.

**508. THE FIRST BORN.**

Black and White Oil Painting, signed. Height 14½ inches; width 20 inches. Unframed.

**WALLACE MORGAN**

Contemporary American Illustrator.

**509. ON SHIP BOARD.**

Pen-and-Ink Drawing, signed. Height 11 inches;  
width 19 inches. Framed.

**510. NEW ARRIVALS AT A HOTEL.**

Pen-and-Ink Drawing, signed. Height 16 inches;  
width 20 inches. Framed.

**W. J. MORBY.**

**511. IN FULL CRY.**

Water-Color, signed. Height 15 inches; width 20  
inches.

**RHODA HOLMES NICHOLLS.**

Contemporary American Painter.

**512. TULIPS.** Water-Color, signed. Height 15½ inches;  
width 10 inches. Framed.

**P. PALIANTI.**

**513. SPRING TIME.**

Water-Color, signed. Height 8½ inches; width 13  
inches.

**A. PHIMISTER PROCTOR.**

**514. STUDY OF ROCKS IN WINTER.**

Pastel drawing, signed. Height 6½ inches; width  
10 inches. Framed.

**EDWARD READ.**

**515. THE HOUSE ON THE MARSH.**

Water-Color, signed. Height 14½ inches; width 21  
inches. Unframed.

**J. C. SAUNDERS.**

Contemporary American Painter.

**516. LANDSCAPE AT SUNSET.**

Canvas, signed. Height 12 inches; width 16 inches.  
Framed.

**ANNA M. UPJOHN.**

Contemporary American Painter.

**517. PEASANTS RETURNING FROM THE FIELDS AT  
SUNSET.**

Canvas, signed. Height 30 inches; width 34 inches.  
Unframed.

**518. PEASANT GIRL IN THE FIELDS.**

Canvas, signed. Height 30 inches; width 26 inches.  
Unframed.

**519. THE SHRIMP GIRL. (After Hogarth.)**

Canvas. Height 25 inches; width 20 inches. Un-  
framed.

**V. VANTEYNE.**

**520. THE MARSH.**

Water-Color, signed. Height  $11\frac{1}{2}$  inches; width  
 $17\frac{1}{2}$  inches. Unframed.

**H. WEGNER.**

**521. A COURT YARD.**

Water-Color, signed. Height 8 inches; width  $6\frac{1}{2}$   
inches. Unframed.







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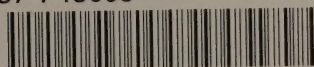
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